WEEK 11

Step 4; 6 hours (wks 11 and 12): Make 3 carefully observed drawings from your diorama. These should be direct observational drawings, informed by what you have learnt so far in your Observational drawing classes. You could use different vantage points, compositions, lighting or cropping to explore ways of turning your 3D model into 2D imagery.

Recommendations: **scale A2 (or A1),** use **basic drawing materials (ideally those already familiar to you), explore line and/or tone**. If you would like to introduce colour, we suggest a limited palette (eg. monochromatic) or you may want to stick with achromatic materials (graphite, charcoal) in this phase of the project and expand your drawing approach to include more varied materials, including colour, in the experimental phase of the ISC (wks 13-15). Drawings of the diorama must be done **directly from observation** and not from photographs; however your choice of viewpoint, cropping, close-up etc may be informed by your photographic documentation.

*This week you are sending images of your work to your observational lecturer.

- As explored in your initial studies, consider how viewpoint (close-up, distant, peep-hole, birds-eye view, above/below, plan-view, at eye-level) influence a sense of scale, materiality and meaning: How does composition and vantage point conceal or reveal the artifice of the diorama's construction and materiality?

- Consider the concept of 'immersion' in relation to the place/world you have constructed: how can you bring the viewer into or outside the space of the diorama through viewpoint and composition. Also, think about the idea of habitation: is your 'place' inhabited, or could it be? Is it devoid of any suggested human presence? Is it a utopian/dystopian world or is it a purely self-referential world i.e. does it use aesthetic elements like shape, texture, colour, pattern and materiality for their own sake, without focusing on the significations of the objects (i.e. their meaning as objects).

"We might argue that part of what makes a work of art inhabitable is its believability: the manner in which the imagined world is able to convince or entice a spectator to either dwell within its ethos or commit to its conceptual alliances."

Barikin, Amelia (2013), 'Making Worlds in Art and Science Fiction,' in Cleland, K., Fisher, L. & Harley, R. (Eds.) Proceedings of the 19th International Symposium of Electronic Art, ISEA2013, Sydney, p. 2

"We need not accept the world as it is because we can imagine it – and reshape it – otherwise."

Tom Nicholson, in Ryan Johnston (ed), *Raafat Ishak and Tom Nicholson: Proposition for a Banner March and a Black Cube Hot Air Balloon* (Shepparton: Shepparton Art Museum, 2012), 35.

As source material for drawings, dioramas offer rich possibilities for the artist as an intermediary step between an idea and a (constructed) reality – however artificial. On the one hand, the diorama's miniaturised scale and provisional materiality can heighten the idiosyncratic and otherworldly appearance of the resulting drawing. On the other hand it occupies three-dimensional space, offering multiple vantage points with the ability to be placed under various lighting conditions. As such, the diorama allows the artist to test and observe a constructed scenario under "real world" conditions. This can lend a sense of veracity and plausibility to an imaginative concept that might be otherwise lacking in drawings produced entirely from imagination.

"With the help of the graphic program SketchUp, which is used for 3-D modelling in architecture, Avery Singer constructs complex spatial compositions filled with abstract figures and objects. In the course of this process, the motifs are translated into geometric forms and reduced to simple elements: hair becomes zigzag lines, eyebrows straighten, arms turn into blocks and the female bosom becomes an asymmetrical polygonal outgrowth of the body. Singer projects these computer-generated sketches onto a canvas or panel, separating the forms from each other using masking tape and creating surfaces on the canvas in a grey palette with airbrush."

http://artforum.com/uploads/guide.003/id01132/press_release.pdf
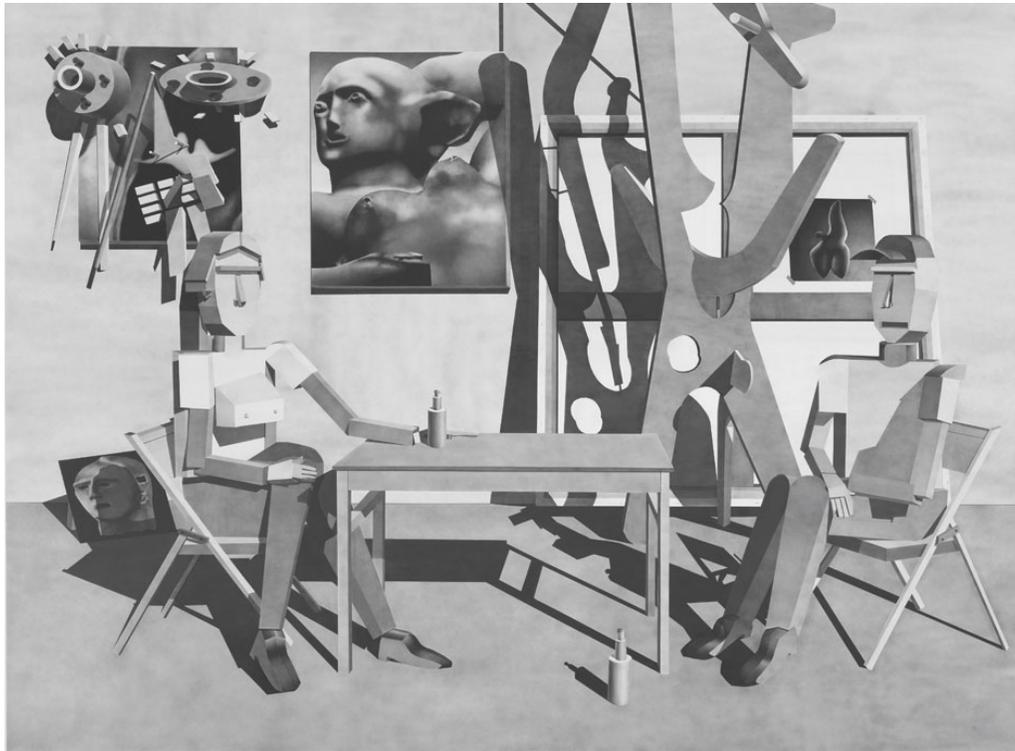
Avery Singer, *The Studio Visit*, 2012, acrylic on canvas, 244 x 183 cm
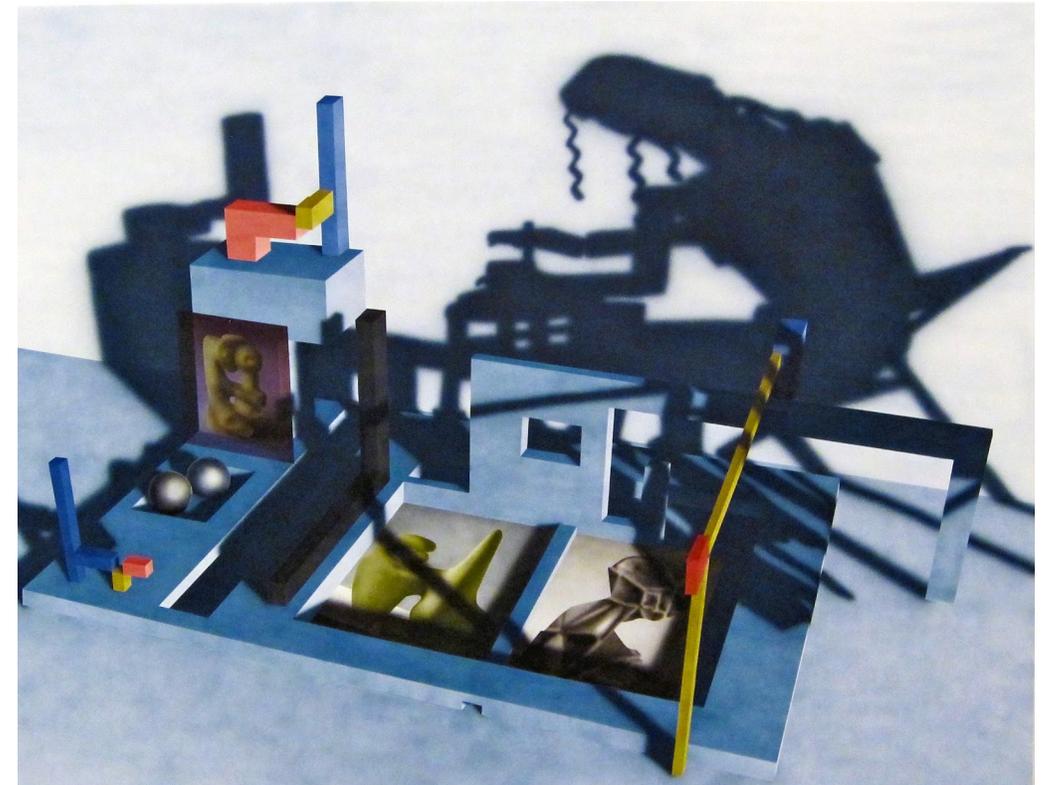
Avery Singer *Untitled*, 2015, acrylic on canvas, 155 × 196 cm

William Daniels: This earlier work by Daniels is typical of his collage process, "reconstructing well-known art historical paintings from bits of found paper and household products. Using these as maquettes, he then translates each fold, frayed edge, and bevelled texture into highly realistic paintings. The maquette made for *The Shipwreck* attempts what should be technically impossible: recreating the impressionist brush marks and ethereal light of a Turner painting in a monochrome cardboard structure. Daniels's small canvas interprets the qualities of the model rather than the original, evolving the scene as a kind of anti-drama, eerily deadened and stilled."   [http://www.saatchigallery.com/artists/william_daniels.htm]

William Daniels, *The Shipwreck*, 2005,
oil on board, 30 × 40 cm

J.M.W. Turner, *The Shipwreck*, exhibited 1805,
oil on canvas, 17 × 24 cm

Using tone is optional in your three (A2) drawings. In first year drawing, tone is not introduced until the second semester, so in this project we are not expecting you to be confident or fully competent with tonal modelling and rendering techniques. However, as the addition of tone may enhance the possibilities of drawing your diorama (i.e. give a sense of it's three- dimensionality and contribute to 'atmosphere') you may want to try out some tonal rendering.

- **TONE:** the range of values from light to dark (white being lightest, black being darkest)
- **TONALITY**: the overall tonal character of an object or composition, e.g. high-contrast, close-toned, dark or light
- **VALUE:** the degree of darkness or lightness of a tone
- **CAST SHADOW:** the shadow of an object when lit, falling upon the ground or nearby surfaces
- **FALL OF LIGHT:** the direction and strength of a light source as it illuminates objects and creates shadow
- **REFLECTED LIGHT:** light that penetrates shadowed areas by being reflected from or bounced off other surfaces

If you are going to explore tone in your drawings, avoid 'colouring in' or 'shading' for decorative purposes or te embellish the drawing. Only use tone if/where necessary to help describe volume/form. Tone also influences depth perception, so the use of tonal modelling can help describe the spatial aspects of your diorama in your drawings. Think about the relativity of tone which is best perceived by observing the subject (the diorama) through squinted eyes. By squinting, the aperture of the pupil shrinks, letting in less light and creating a 'blur'. This blurring effect paradoxically makes the 'true' tones of object(s) in space clearer by giving an 'all-over' picture of tonal relationships.